

STEBBINS

The Influence of Ibsen
Upon Hauptmann

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THE INFLUENCE OF IBSEN UPON HAUPTMANN

BY

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A.B., UNIVERSITY OF NEBRASKA, 1906

THESIS

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

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The Influence of Ibsen upon Hauptmann.

Introduction.

The influence of Ibsen upon Hauptmann is so evident, that scarcely any critic of Hauptmann fails to mention it, and in the discussion of certain plays, especially of "Das Friedensfest" and "Einsame Menschen" these critics point out in a more or less general manner how this influence reveals itself. No one questions the existence of the influence. The only problem to decide is how much influence there is and where it is found.

It would have been almost impossible for Hauptmann to have escaped from the man, who was ruling the dramatic and literary world in Germany in the early nineties, at the time that Hauptmann began his career as a dramatist. Henrik Isben was the model for all writers, and Hauptmann was only one of many who fell under his sway. Ibsen had won a slight reputation in Germany with his two dramas "The Pillars of Society" and "A Doll's House" in the early eighties. "Ghosts" was translated into German in 1884 and the reception of the play was so stormy and caused such excitement that its production was suppressed by the police. In 1887 it was produced again in Berlin with great success, and Ibsen's fame which had been steadily increasing, became thoroughly established. In this same year three critical works were written about him. Ibsen lived from 1828 till 1906 in Munich and his residing in Germany doubtless increased his influence. At the beginning of the nineties therefore Ibsen's position was paramount in the German

literature.

During this period of Ibsen's ever-growing fame Hauptmann was living at Erkner, a suburb of Berlin. He came here after his marriage in 1885 and remained until 1889.* At Erkner he came into touch with the new literary movement and made the acquaintance of some of its young advocates. With Ferdinand Simon, a Jena student, he discussed the woman question, which Bartels[†] thinks may have had some influence later upon "Einsame Menschen". Hauptmann joined a small literary circle called "Durch" and in this met the young enthusiastic writers of that time. But most important for our purpose was his friendship for Bruno Wille and Wilhelm Bölsche. These men introduced him to the works of the foreign authors, Zola, Tolstoi, and Ibsen. There can be no doubt that Hauptmann in such an atmosphere became thoroughly acquainted with the dramas of Henrich Ibsen, and probably saw his plays performed. If it were not for this, one might say that the striking similarity that exists between Ibsen and Hauptman might be traced in some cases at least to the general problems that were engaging all the authors, and not to any direct acquaintance with Ibsen's dramas. But it will be shown, that the influence of Ibsen extends, not simply to the choice of material and to the general questions that were perplexing and occupying people's minds, but even to the manner of treatment, similarity of symbols, correspondence of characters, and like situations. Hauptmann even makes one reference to Ibsen in his first drama "Vor Sonnenaufgang". Helene is advised by Loth not to read the works of Ibsen and Zola. They are medicine and

*Schlenthher: Gerhart Hanptmann, pp 38 - 43.

[†]A. Bartels: Gerhart Hanptmann, p 7

and good only for sick people. We must remember that this is the opinion of the theorist Alfred Loth. Although Loth certainly represents Hauptmann's ideas and is his mouthpiece, yet in this case one cannot decide for a certainty whether Hauptmann is expressing his real opinion or is simply making fun of his own character.

Naturally the influence of Ibsen shows itself most strongly in the early works of Hauptmann, which were written during that period when Ibsen's influence was dominant in Germany. "Vor Sonnenaufgang", "Das Friedensfest" and "Einsame Menschen" are truly Ibsenian, and again in "Die versunkene Glocke" in which Hauptmann departs from his customary naturalistic style, and is entering upon a new ground, Ibsen has served him as a model in some respects. It is however only from Ibsen's social dramas that Hauptmann draws much inspiration. These were the only ones that made much impression upon Germany.

Before entering into a detailed analysis of the plays of Hauptmann which show most clearly Ibsen's influence, it may be well to consider some general points in which Hauptmann has followed Ibsen. The first is the subject of heredity and the influence of environment upon the individual. These principles are found again and again in Ibsen's writings, sometimes in a minor way, or, as in "Ghosts", as the fundamental problems of the play. Nora is a repetition of her father when she eats maccaroons and denies it, and because she has always been treated like a child, she remains such in her husband's house until her own innate character overcomes her environment. Dr. Rand like Oswald is a victim of his father's life. The blindness of Werle appears again in his child Hedwig. In "Das Friedensfest" Hauptmann deals with heredity and environment

in much the same manner. The traits of the parents are repeated in the children and their lives threaten also to be repeated. The curse of heredity and environment is the theme of "Vor Sonnenaufgang" and its consequences as terrible as in "Ghosts".

The second problem that Hauptmann has in common with Ibsen is that of the unhappy marriage. Usually the man is mated to a woman who is not his equal and he has the fortune or misfortune to find the woman who is his intellectual and spiritual affinity and his struggle begins. Such is the case in Ibsen's "Rosmersholm" and "The Master Builder", in Hauptmann's "Einsame Menschen", "Friedensfest" and "Die versunkene Glocke". In "Ghosts", "A Doll's House" and "Hedda Gabbler", however, it is the woman who is the superior and finds it impossible to realize the hopes of her life in companionship with her husband. Here we see the effects of the Frauenbewegung upon Ibsen. The woman is the oppressed and restricted being, who is not given her just rights, is hampered by convention and lacks the opportunity for free and full self-development. Only in Anna Mahrdoes Hauptmann touch the woman question.

Ibsen's favorite theme, the oppression of the individual by the opinions and conventions of society and by the traditions of the past, appears also in Hauptmann, but does not predominate to the same extent. "The Enemy of Society" is the representative of the individual overpowered by the rule of the majority. Johannes Rosmer typifies the struggle of the individual with the bondage of the past. Frau Alving has not the courage to oppose Pastor Manders, the embodiment of convention. The only check upon Hedda Gabbler is her fear of the opinion of the world. Nora is strong enough to cast aside convention, leave her husband, and

live her own life. Consul Bernik ruins his life for the sake of the opinion of others. The best example of this theme in Hauptmann is "Einsame Menschen". It appears also in "Die versunkene Glocke" where Heinrich defies the opinion of the villagers, leaves his family, and dwells with Rautendelein upon the mountain.

The last point to be mentioned does not pertain to the material or problems dealt with, but to the manner of treatment and to the "Stimmung" that is put into the play and especially to the harmonic and contrast of the outer world with the inner situation and the moods of the characters. This suiting of the weather, or the time of day, or the season to the play and to the inner life and emotions is a device on the part of the author, which, if not perfectly done, reveals its own artificiality. But it can be so carried out that it intensifies the effect, and helps to create the same mood in the audience as the situation at that point calls forth. This Ibsen has done in "Ghosts". Outside the rain pours unceasingly throughout the drama, symbolical of the gloom in Oswald's soul and the day dawns and the sun appears, when the light has come to Oswald in another world. In "Einsame Menschen" while Anna Mahr is still with him, Johannes is happy and it is "ein schöner Herbstmorgen". When the clouds begin to gather round his soul and the time is approaching for Anna's departure, although it is ten o'clock in the morning, it is so dark that the lamp must be left burning, and after Anna has gone and the last ray of light has vanished in Johannes' life, darkness reigns without as well as within. In "A Doll's House" the mood effect is enhanced, not by the harmony, but by the contrast of the outer with the inner world. Outwardly Nora is in gayest attire. She and Helmer have

just returned from the dance and are still in masquerading costume. But within Nora's soul all is doubt and anxiety and unrest. In like manner in "Das Friedensfest" Hauptmann has contrasted the outer situation with the inner. In the midst of the Christmas celebration when peace and good will are supposed to reign and the tender loving spirit of the Christ child to infuse the hearts, while Ida is singing the simple little cradle song of love, the quarrel breaks forth in the Scholz family, and the angry, jealous, and unloving feelings drown the strains of the song of joy and peace.

It cannot be said that in all these points Hauptmann must necessarily have gone directly to Ibsen and to him alone. In this last point for instance, other authors use the same device. It is very common with the modern writers. The little scheme of revealing much of the situation by the pictures on the wall, which we will find that Ibsen used in "Rosmersholm" and Hauptmann in "Einsame Menschen", Holz and Schlaf have also used in "Familie Selicke". Nevertheless Ibsen stands back of all these writers.

"Vor Sonnenaufgang".

In the fall of 1889 Hauptmann brought forth his first drama "Vor Sonnenaufgang". As might be expected in the first work of an author, there are signs of various influences present, and owing to the sensation which this drama caused and to the amount of criticism which followed, the sources of "Vor Sonnenaufgang" have been pretty thoroughly considered. All critics agree that the

"entscheidende Anstos" was Tolstoi's "Macht der Finsternis". The general atmosphere of the two plays is the same, though Tolstoi's drama surpasses Hauptmann's in the inevitable sequence of its events and the necessity of the tragedy. Zola's "La Terre" and "L'Assommoir" may have served as models in the unsparing presentation of sin and depravity. In the summer of 1884 Hauptmann studied in Zurich and associated with the prohibition agitator and psychiatrist Forel. This may account somewhat for the liquor question's occupying Hauptmann at this time. Hauptmann in his youth had seen such conditions as he pictured in "Vor Sonnenaufgang" and it was natural for him to found a drama upon them when the impulse came. Most important among the numerous influences must be mentioned that of Arno Holz, to whom Hauptmann first dedicated his play and whose "Papa Hamlet" Hauptmann acknowledged had served as a direct incentive to "Vor Sonnenaufgang".

Where then in all this does the influence of Ibsen enter? Fontane calls "Vor Sonnenaufgang" "die Erfüllung Ibsens". The latter's influence however is very general in this drama and only one or two specific points can be cited. Ibsen never considered the alcohol question in any of his plays as a fundamental problem, which place it occupies in "Vor Sonnenaufgang". Hence no one of Ibsen's dramas can be called a direct model. It was not until his next two plays that Ibsen's influence had increased to that extent with Hauptmann.

The most important influence is in the problem of heredity and environment. This, as has already been mentioned, is a motif found again and again in Ibsen's works. The effect of environment is seen in "Vor Sonnenaufgang" both in the peasant class which has

become suddenly rich by the discovery of coal under their land and in the miners who are digging this coal. The Krause family has degenerated as an effect of their environment. There is one exception. Helene has grown up in different surroundings, in a pension in Herrnhut. The appetite for drink, which the father has handed down to his eldest daughter, and which has ruined her life, has not developed in Helene. Like Regina in "Ghosts" she has grown up physically normal and healthy. She refused to drink with the others at the table after having met Loth, showing that, though she has drunk in her life, nevertheless drink has no uncontrollable power over her. Hauptmann agrees with Ibsen that environment effects the individual as much as heredity. He does not however allow it to counteract the tendencies of heredity, and there is no reason why it should not in the case of Helene. The theorist Loth does not stop to take this into consideration. Even if she did not marry him, there was no reason why Helene had to remain in that household and why she could not have escaped without killing herself. Ibsen, in his drama of heredity, "Ghosts", made the tragedy inevitable. Oswald's life had cooperated with his inherited weaknesses and he could not escape from himself. Helene need only escape from others. One may raise the question whether the effects of alcohol work so quickly as to make themselves felt on the very next generation, and whether, therefore, Helene had any taint at all. In fact Hauptmann does not make it plain that she was born after her father became a drunkard. But granting to the author that this is so, he has not succeeded, as Ibsen did, in convincing the reader of the necessity of the end.

The similarity between the characters and the situation

between Loth and Dr. Schimmelpfennig and Gregor and Relling of Ibsen's "Wild Duck" has struck many a reader. The situation is certainly similar enough for the "Wild Duck" to have given the suggestion to Hauptmann, but there is also a decided difference between Dr. Schimmelpfennig and Relling.

Gregor and Loth are both theorists. Loth finds the conditions in this world perverted and wishes to improve them. He sets up theories for himself and is determined to live by them. He believes that no man should drink a drop and does not hesitate to express himself at his host's table where wine is being served. For the good of the race none but perfectly healthy people and those who cannot possibly inherit any weaknesses ought to be allowed to marry, and he will investigate his wife's ancestry before he marries her. He even goes to the extreme of demanding that the woman shall confess her love for him first if it is necessary. Gregor in like manner is a theorist and sets up ideals for himself that are not practical in all cases, but which he like Loth, insists upon carrying out, and thereby works misfortune instead of happiness for his fellowmen. Gregor is just as inconsiderate as Loth in forcing his "ideal demands" upon every case. Just as he spoiled his room when he tried to build his own fire and filled the room with smoke and then with dirty water, so he ruins everything that he touches. His insistence upon the whole truth always being known and his "ideal demands" in Hjalmar's marriage, destroyed that home and caused the death of Hedwig. He is suffering as Relling says, with a mania for ^trigheousness and is as impractical as Loth.

In his situation in the drama, in his being disillusioned as to his marriage, and in the parts that Schimmelpfennig and Relling

play, Loth corresponds not to Gregor but to Hjalmar. Schimmelpfennig and Relling are both doctors and stand in direct contrast to the theorists and ideal enthusiasts, Loth and Gregor. But while Schimmelpfennig informs Loth of the real nature of the Krause family in order to prevent Loth's ruin, he tells him nothing but the truth. Relling on the other hand systematically invents lies and tries to make people happy by deceiving them with imaginary blessings. He encourages Ekdal in the fancy that he is living his youth again in his shooting. He maintains some little feeling of self-respect in Molvig and keeps him from throwing himself away entirely, by having him imagine that he is a demonlike spirit and drink is necessary for him at times. He made Hjalmar happy with his idea that he is about to make a great discovery. Relling does not believe in Gregors "ideal demands". Schimmelpfennig would substitute the actual truth, Relling substitutes lies. We feel that Schimmelpfennig regards life seriously. Through Relling Ibsen is mocking at it.

Dr. Schimmelpfennig bears a closer relation to Ibsen in his attitude toward women and in his devotion to the Frauemancipation. He is burying himself among these degraded peasants in order to gather facts for his future work and to procure the money to carry on his investigations. He pities the women and he thinks well of them. It is only of the conditions in the married life and of the men that he thinks evil. Whether it is a coincidence or not, it is interesting to note, that Hauptmann in this connection uses a figure similar to the one that Ibsen used with Gregor. When the wild duck was shot it sank into the sea, and was brought up to the surface again by the hunter's dog. Gregor wishes to be such a dog

and to save perishing souls. "If I could choose, I should like best to be a clever dog --- Yes, an extraordinarily clever dog; one that goes to the bottom after wild ducks when they dive and bite themselves fast in tangle and sea-weed, down among the ooze". Dr. Schimmelpfennig in his desire to help the women says he is "Unter Wassergegangen wie ein Seehund. Tiefseeforschungen gemacht. In anderthalb Jahren etwa hoffe ich wieder aufzutauchen". The figures and situations are not exactly similar, but the diving like an animal to the depths of the water to help and save mankind is common in both cases.

"Ghosts" and "Das Friedensfest".

"Vor Sonnenaufgang" was followed by "eine Familien katastrophe" "Das Friedensfest". This was published at the beginning of 1890 and produced for the first time by the Freie Bühne in Berlin on June 1, 1890. It should be remembered that Ibsen's Ghosts had been produced on September 30 of the previous year in the same theatre, just three weeks before the production of "Vor Sonnenaufgang", and in the meantime "Das Friedensfest" had been written. Bartels* says of it: "Das Patenstück dieses zweiten Dramas Hauptmanns sind ohne Zweifel Ibsens "Gespenster", in zweiter Reihe dann Strindbergs "Vater".----- Möchte "Vor Sonnenaufgang auch von der "Macht der Finsternis ⁱsuggeriert sein, es wuchs wenigstens augenscheinlich aus vom Dichter durch lebten Verhältnissen; seine Familienkatastrophe dagegen erscheint lediglich nach Ibsen konstruiert".

*Bartels: p. 54 Gerhart Hauptmann.

How then does the influence show itself? "Ghosts" in many respects is typical of Ibsen's social dramas and of all his later works. This is especially true on the technical side. Ibsen has preserved almost perfectly the old Greek unities of time , place and action. The scene of the play is confined to one room of an old manor. The time required is but eighteen hours, from noon one day till the dawn of the following morning, from the arrival of Pastor Manders, till Oswald asks for the sun. The unity of action is perfect. The few events occurring in the drama, the consequences of what has preceded the opening of the play, lead directly to the final conclusion. "Das Freidensfest" likewise preserves these unities. The scene is confined to a single room, the time required is even less than in "Ghosts", everything occurring in a single evening and all action again leads to the final conclusion. There are no episodic events.

The manor in "Ghosts" is situated upon an estate removed some little distance from a small town in Norway. As in "Rosmersholm" "Pillars of Society" "An Enemy of the People" "The Lady from the Sea" and others, Ibsen has chosen a small place so that the restraints of the surroundings may be seen more plainly. In a society where every action and almost every thought is known, there can be little freedom. The individual is constantly coming into conflict with the conventions of society, and his actions are constantly hampered by the opinions and standards of his fellow citizens. Frau Alving tries to live according to the ideals of her little community, which were once hers also, but her views have changed, and yet she cannot defy society and live according to her new standards. Hauptmann has also placed the scene of his

play at a country house situated some distance from any town, but in this case he narrows the sphere of action, not so much for the restrictions of society upon the individual, but for the friction of the characters upon themselves. In "Einsame Menschen" this also holds true, but there Ibsen's motive of the lack of freedom for the individual, who has ideals different from those of the people around him plays an important part.

The action in "Ghosts" is limited not only by the narrow sphere in which the characters move, but also by the small number of those characters. This is characteristic of almost all Ibsen's social dramas. There are two reasons for this limited number of characters, one is this lack of freedom for the individual who must chafe against the barriers placed upon him by his family and friends and the other ^{the} requirements of the analytic treatment. In order to reveal all the conditions, the action, the feelings, and development in the characters, which has preceded the opening of the drama, the author cannot portray a great number of characters. He has neither time nor room for unnecessary accessories. It is his problem to reduce all outside events to a minimum, to do away with secondary characters, and to centre the attention and interest upon the main ones. He must deepen and not broaden his work. There is never any question in Ibsen as to which are the main characters. This narrowing of the interest to the principal characters is seen nowhere better than in "Ghosts". There are but five characters, Frau Alving and her son Oswald, pastor Manders, Engstrand and Regina. With these however should be included the deceased Kammerherr Alving. Everything is confined to these characters. There is no contact with the outside world, no outside

influences. The play is merely a reflection of the thoughts and feelings of these people during a few hours. The same limited number of characters and the same reasons for it hold true in "Das Friedensfest". The Scholz family are shut up together so closely in their lonely country home that they have no escape from each other. The catastrophe is caused by the friction of the members of the family upon one another. In this play there are eight characters. This small number is a contrast to that in "Von Sonnenaufgang" where minor events and characters distracted the reader's attention. What has been said of the requirements of the analytic treatment upon the number of characters and the limited sphere of action in "Ghosts" is equally true for "Das Friedensfest".

This analytic treatment is especially characteristic of Ibsen. He developed and perfected it gradually and employed it almost exclusively in his later works. It appeared in his earlier drama "Pillars of Society" in imperfect form and completely developed in "Ghosts" "Rosmersholm" "A Doll's House" and "When We Dead Awake". His plays start at what Stoeckius* calls the explosion point and are but the unfolding to the audience of previous influences and actions and the coming to pass of the final consequences. In "Ghosts" there is a minimum of action. The return of Oswald and the arrival of Pastor Manders, the occurrence in the dining room, the burning of the asylum, the departure of Regina and the administering of the poison by Frau Alving - and even this does not occur before the curtain falls - furnish the only action of the entire play. The most striking influence of Ibsen upon Hauptmann in "Das Friedensfest" is in the latter's use of this analytic treatment. Usually

*Stoeckius: Naturalism in the Recent German Drama, p. 22.

Hauptmann delights in portraying the events and the changes that occur in the characters. This he did in his first drama and in the one following this, "Einsame Menschen," where the greatest difference between Ibsen and him in the handling of the same problem is Hauptmann's use of the synthetic method. But in "Das Friedensfest" for the first and only time he uses the analytic. It must be said that on the whole he has succeeded admirably, and the first two acts are perfect in their development. I cannot agree with Bulthaupt* who wishes that the play might end with the general reconciliation scene. It is not in the nature of this family to live on peaceful terms with one another. Such an ending would be unsatisfactory. We all know that it would be only a question of time until discord would break out again. The fault lies not in the quarrel but in the weakness of the final act. This drags and here Hauptmann has departed from his model. Ibsen sustains the interest until the last. The intensity increases until the final catastrophe. All explanation has been gotten out of the way beforehand, the situation grows more and more tense, our feelings are aroused constantly to a greater degree, until the crisis occurs in Oswald's becoming an imbecile. In "Das Friedensfest" the crisis was reached at the end of the second act when the father orders Robert from the house, and collapses at the thought of Wilhelm striking him again. The catastrophe has fallen upon the household and the third act has little to sustain the interest. The author goes back and unfolds more preceeding events, Frau Buchner reveals her former attitude toward Wilhelm and Robert points out to Wilhelm how he resembles his father. This material is certainly necessary, but causes the

* Bulthaupt: Dramaturgiedes Schauspiels. ^{vol 4} p. 489.

last act to drag.

To develop his play according to the analytic treatment Ibsen had to invent some means to start the exposition and to make it seem plausible. This he found in the introduction of some person, who had been absent from the scene of the play for a long time. It is natural that he should be informed of what has taken place during his absence. The exposition may then be continued by the confessions of the characters. This device is employed by Ibsen in "Pillars of Society" "Rosmersholm" "The Wild Duck" "The Lady from the Sea" and in "Ghosts". In the last the play starts with the visit of Pastor Manders, but the return of Oswald is a far more important factor, and leads to the development of the entire play. Everything is an outgrowth of his return, it is the real starting point. In "Das Friedensfest" the return of absent persons plays the same role. The exposition, it is true, is rendered possible by the arrival of the Buchners, who must be informed of the past lives of the Scholz family, but the play hinges upon the return of the father and son and their meeting after an absence of six years.

Turning from the technical side to the content of the plays, we see at once in "Ghosts" and "Das Friedensfest" the treatment of the same problem, the effect of heredity and environment upon the individual. Hauptmann dealt with this problem in "Vor Sonnenaufgang" and there he agreed with Ibsen in his solution. There was no escape for the individual from the forces of heredity and environment. The curse was inevitable. At least this was Hauptmann's view in "Vor Sonnenaufgang", even if the reader does not agree with him. In "Das Friedensfest" there may be another solution of the problem and Hauptmann offers a possible means of escape.

There is little if any similarity in the two marriages which are the causes of all the subsequent misery. Frau Alving married Kammerherr Alving when a young girl, because her mother and aunts thought the marriage a good match. He was an attractive young man with a good property. Frau Alving consented to the marriage although she was in love with pastor Manders. A mercenary marriage therefore. She soon learned the profligate character of her husband and of this ill-mated pair the son Oswald was born. Doctor and Frau Scholz are as little fitted to each other as Helene and Alving were. No one will attempt to answer why Dr. Scholz at thirty-eight, a thoroughly educated and experienced man, who had traveled much, married a girl of sixteen, so uneducated that she believed America was a star. It was not a mercenary marriage, at least on the part of Dr. Scholz, because he who sacrificed most, gained no wealth from his wife. There is no similarity whatever between Dr. Scholz and Herr Alving. The former drinks a little to be sure, but not in the way Alving did. He has no physical excesses.

Between Frau Scholz and Helene Alving there is also no resemblance except in the misery they endured in their married life. Frau Scholz is much more like Frau Seliche^{in Holz and Schlaf's "Familie Schlicke"}. Like her she is constantly whining and laying the blame upon some one else. She can not see that she is in any way responsible for her husband's withdrawing to himself or for the unhappiness of their lives. "Nein-ich möchte wissen - was ich mir vorzuwerfen hätte - ich habe ein gutes Gewissen". "Ich hab ihm sein schönes Essen gekocht - er hat seine warmen Strümpfe gehabt". Of this unfortunate marriage of Dr. and Frau Scholz three children were born.

Environment plays as important a part in both dramas as the principle of heredity. Frau Alving could not allow her innocent child to grow up in the foul atmosphere of her home. It would have been impossible to have concealed from him the character of his father. He would have had no ideals. His whole life would have been poisoned. Therefore, at the age of seven he was sent to Paris. He grew up in that gay city, in the artists' quarter, without the direct guidance of parental love or the influences of a home. It was little wonder that, set adrift at that tender age, his surroundings had immediate effect upon him. His ideals were not those that his mother would have instilled, but those of the artists around him. He saw nothing wrong in the lack of the legal marriage tie among the men and women artists who were living together and bringing up their families. Immoral perhaps it was not, but even the lack of the convention no longer affected him. He joined in the free and easy life, dissipated and indulged all his desires. What else ^{was} to be expected of a man accustomed from childhood to such a life in others. How far he went into dissipation we do not know, but he went far enough to bring down upon himself his own self-reproaches and the accusation of having caused his own ruin. In "Das Frieds^{en}fest" environment works in the same manner upon the children. The daughter Auguste is exactly the character that might be expected of a young woman who has grown up in a loveless atmosphere, in a home where the father and mother are constantly disputing during what little time they are together. She has seen the mother spend her days in bemoaning her fate, and the father live in solitude in the upper story of the house. At twenty-nine Auguste is old, cross, nervous, and dissatisfied.

She follows her father's habit and retires to her room and does not speak to any one for a week at a time. The misery of her surroundings has soured her life. The strongest parallel, however, in the effect of environment is between Oswald and the two boys, especially Wilhelm. Wilhelm and Robert had to grow up in the world as best they could, without the guidance of a good home and without the restraints imposed by high moral ideals. The little experience of home life that they had, had as bad an effect as their later surroundings. When mere children they were compelled by their father to pore over their books ten hours a day and when they fled to their mother for escape and she tried to keep them with her, the father pulled them away and forced the servants to carry the rebellious lads back to the study. If this environment was as bad for them as Oswald's home would have been for him, their next environment had the same influence upon them that Oswald's Paris life had upon him. Dr. Scholz paid no more attention to his sons and they were allowed to grow up as they pleased. Like Oswald they fell into dissipation and debauchery, young as they were. Perhaps Oswald was in no way responsible for the fate that befell him. We cannot tell whether his awful misfortune would not have befallen him if he had been reared in a different environment, and whether his excesses developed his malady, which would not otherwise have developed. In Robert Scholz's case, however, the ruin in his life came directly from the environment of his early years. He inherited no weaknesses and was physically and mentally sound. With Wilhelm one cannot tell what the outcome will be. Like Oswald he reproaches himself for his share in the past and does not believe he can escape from the consequences of his

actions.

The environment influences the lives of the parents as well as the children in both plays. Kammerherr Alving had strong passions and had no outlet for these except in vice. Frau Alving at least, is convinced that if he had had a little joy in his life and if he had had some work in which he could have taken an interest and found pleasure, instead of nothing but irksome duties, his energies might have been turned to good account. We can scarcely believe that such a man as Alving could have been entirely saved by brighter skies and pleasant occupation, yet doubtless the gloom of his surroundings had some effect upon him. With Dr. and Frau Scholz the effect of the environment is very certain. Dr. Scholz before his marriage had studied and travelled widely, but after his marriage, as Marshall^{*} remarks "his intellect had gone to seed". He found no companionship in his wife, had no resource but his books. Frau Scholz's character also changed radically after her marriage. She had had a happy childhood, had enjoyed a home in which Christmas was celebrated in the true spirit, and though educated, had musical talent and under other circumstances might have led a happy life. But her environment ruined her as it did her husband. Even upon Frau Alving we see the effect of the environment, but with her it worked in the opposite direction. She became independent instead, in thought if not in action. This last point, namely, the effect of environment upon the parents cannot be taken into much consideration in questioning the influence of Ibsen upon Hauptmann. There is not enough similarity in the cases. It is enough to point out that the effect of environment upon the parents does exist. But the effect of the environment upon the

^{*} B. Marshall : Fortn. 76, 459.

children in their youth and the determinative part that it plays in their lives is so similar in "Ghosts" and "Das Friedensfest" that we are justified in claiming influence.

In "Ghosts" the two children illustrate the law of heredity and the inevitable working out of the curse upon the next generation, determining its fate. In "Das Friedensfest" also two of the children are repetitions of their parents. Heredity cannot be said to be such an important factor in Robert's life. His destruction has been ^{caused} rather by environment. Oswald and Regina inherit their natures from their father and mother respectively. Regina, although the child of Kammerherr Alving is robust and in every way a physically healthy woman. In her outward charms she resembles her mother. In her inner nature, there is also, the same resemblance. She is selfish, deceitful and coquettish. Like Rebecca before her transformation she had no consideration of any one else and no thought but the making of her own way in the world. When Engstrand wishes her to go with him and serve as an attraction in his sailor's home, she refuses not from principle, but because she thinks she can do better. "I know what sailors are, I tell you. They're not the sort of people to marry" Like her mother she is willing to sell herself and will do so at the first favorable opportunity after she leaves Frau Alving's. That second scene in the dining room, which made Frau Alving exclaim "Ghosts" "Ghosts" was a repetition of the mother in the daughter as well as of the father in the son. She seemingly protested in the same manner in which her mother had done, and she was as willing to yield as the latter had been. Oswald's inheritance destroyed his body, Regina's her character and though she wins no sympathy or

even pity from us yet her curse was the more deadly.

In Oswald and Wilhelm, in their inheritance of their father's natures, in the fate that it brings upon them and in the possibility of escaping that fate, - the two authors differing in the outcome - as well as in the effects of environment in the youth, already pointed out, lies the greatest similarity in the contents of the plays. Oswald Alving is his father over again. His mother by protesting so strongly that he in no way resembles his father not even in the lines about his mouth not only proves how anxious she is that he shall have inherited nothing save from herself, but also shows that she has to confess to herself that there is some truth in Pastor Mander's remark. It is both his father's sensuous and sensual nature that Oswald has inherited. The first ghost appears when he enters the room with his father's pipe in his mouth. His father even taught him when a child to smoke that pipe. He craves drink and remains long over his cups at the table, another ghost. His dissipation in Paris was not all the result of environment. There were inner promptings as well as outward enticements. Though he did not indulge in as great excesses, his life in Paris was what his father's had been in Norway. In his relations with Regina his father's sensual side is apparent. Oswald is not in love with the girl. He is attracted merely by her physical beauty. "Isn't she splendid to look at? How beautifully she's built! And so thoroughly healthy!" He had his father's sensuous side as well. This shows itself in his free gay nature, his desire for happiness and joy in life, his loathing of all gloom and severity and sternness. For this reason the artist's life in Paris had such attractions for him. Oswald has inherited all these traits from his father, but he has inherited something

more, that is, the consequences of his father's life. Whether we believe that he was physically polluted from his birth and that he had the germ of his subsequent disease in him or that he came into the world with such a weak constitution that this disease grew out of his irregular life, the end is the same. The original cause is the father and Oswald's fate the consequence of that father's life. After Oswald had learned from his doctor in Paris that he might at any moment become an idiot, that he could never work again and that there was very little hope for him, he came to Norway and here he meets Regina and feels at once that she can save him. "Regina is my only salvation for in her is the joy of life". It is not only the fact that if he had Regina for his wife he would feel sure that he would not have to lead the life of an idiot. He knew that Regina would give him the poison if he needed it. But it is not only this assurance that makes Regina necessary to him. He feels that if he might have his desires satisfied he might be safe. She would quiet all the unrest and longings which are fatal to his peace of mind and dangerous for him. Anxiety and unrest are certain to aggravate his condition. In her he would find happiness.

Wilhelm Scholz likewise has inherited many traits from his father. Dr. Scholz believed that he was being persecuted, that every one was conspiring against him. He had "einflussreiche Gegner" and even the servants in the hotels watched in front of his door to disturb him. When Wilhelm tries to cling to him after the terrible quarrel and wants to accompany his father if the latter should leave home and to atone for his previous crime in striking him, Dr. Scholz is terrified and is afraid that Wilhelm

wants to strike him again. The most loving motive he turns into persecution. This Verfolgungswahn appears in both Wilhelm and Auguste. Auguste rushes into the room and slams the door in terror, certain that some one has been following her. Wilhelm believes that his brother is persecuting him and trying to destroy his chance for happiness when Robert tells him that his marriage will be his father's over again, because Wilhelm is his father again. The great trouble for Wilhelm is that he has inherited his father's idealistic nature and this is in constant conflict with that other side of him which has developed as a consequence of his past. He cannot escape from that past. He has no confidence in himself and just because he has such high ideals he feels his condition all the more keenly. He is tormented as to his future in the same way that Oswald is. Oswald knows that his father's curse may descend upon him at any time, Wilhelm is never sure but that at any moment he may collapse as his father did. He has too sensitive and gifted a nature to be able to conquer all his feelings and become the cold cynic that his brother is. His fate will be to suffer mental torments for a ruined life. Some little of his sensitiveness of soul he may have gotten from his mother, just as he has inherited her musical talent.

Oswald saw help for himself in the healthy normal figure of Regina. Wilhelm's salvation lies in the sunshine and love of Ida Buchner. Just as Oswald's hereditary weakness was a physical disease, so his love for Regina was a sensual one. Ibsen treated the problem of heredity from a physiological standpoint, Hauptmann from a psychological. Wilhelm's love for Ida is a pure not a sensual love. He considers her happiness as well as his own. He

does not wish to marry her after the scene with his father, because he fears he will destroy her happiness and cause her life to become what his mother's has been. Ibsen allows no chance for a happy ending in the play. In "Das Friedensfest" Wilhelm may be saved by a woman's love. This difference in solution requires the vast difference in the characters of Regina and Ida. Regina is all selfishness and Ida all unselfishness. Oswald estimates Regina correctly when he says that she is so fickle that she would gladly give him the poison if he needed it, simply to free herself from the burden of taking care of him. When she learns that Oswald and she are half-brother and sister and sees that there is nothing more for her to gain at Frau Alving's she leaves at once. "No, I really can't stop out here in the country and wear myself out nursing sick people". Ida on the other hand is so unselfish and finds such joy in loving Wilhelm and making up to him what he has lost in his past, that she thinks this may even be selfishness. " 's ist ein Jubelgefühl, Wilhelm es mag selbstsüchtig sein - aber ich freue mich so furchtbar - dasz Du das so brauchenkannst. -- Ach ich bin ganz confus! Ich bedaure Dich ja so sehr. Aber je mehr ich Dich bedaure, je mehr freue ich mich. Verstehst Du, was ich meine? Ich meine -- ich bilde mir ein - ich konnte Dir vielleicht alles, was du entbehrst hast, Alle Liebe, die Du entbehrst hast, mein ich, könnte ich Dir vielleicht reichlich---" In this loving devotion there is a ray of hope for Wilhelm. Hauptmann does not allow the force of heredity to crush the individual as inevitably as Ibsen does. We are by no means certain, however, that Ida will keep her hold on Wilhelm's better self and will not allow his doubts and his remorse for the past to overcome him and darken his

life. Once or twice when she has come to him in all her innocence and trust he has lost control of himself and caused tears to rush to her eyes." Lass mich zu frieden Du, das verstehst Du nicht " he cried harshly. Remorse quickly follows, but he realizes how serious the situation is. "Da siehst du nun: dies ist mein wahres Gesicht. Und ich brauche nur einen Augenblick lang zu vergessen, was ich Dir gegenüber für eine Rolle spiele, da kommt es auch schon hervor. Du kannst mein wahres Gesicht nicht ertragen". Her love and caresses conquered these doubts and bitter feelings then and perhaps will continue to do so always. We do not know.

Oswald and Wilhelm were both highly gifted natures, with fine feelings and lofty aspirations. Oswald's talent was artistic and he had already made a name for himself among the artists of Paris. Wilhelm's soul found expression in music. As a child he had been quiet and retiring like his father, but was so quick that it was a pleasure to teach him. In Oswald's joy in living and working Ibsen expresses one of his favorite ideas. His philosophy teaches something higher than the view that work is only a duty and a punishment. Man ought to regard it rather as a privilege to strive and accomplish. The artist particularly finds his pleasure in his work. "the joy of life --- and then the joy of work! At bottom, it's the same thing". This joy of life and of work Ibsen preaches plainly in "Rosmersholm" also. Oswald has both of these qualities and it is not only the catastrophe that may come upon him in the future that he dreads, but also the fact that he can never work again. "Incurably ruined for life --- All that I meant to have done in the world -- I never dare to think of it again -- I am not able to think of it". Wilhelm Scholz has this same desire

for work and joy in accomplishment. This shows itself in the following passage, though the motive of proving his worth to the world is mingled with it here. "Ich werde beweisen, dass etwas in mir lebt: eine Kraft, eine Kunst, vor der sie beugen sollen --- die starrsten Köpfe werden sich beugen, ich fühl's! --- Ich möchte schaffen, schaffen!" Poor Wilhelm and Oswald are alike in so many respects, and both are the victims of their parents mistakes and faults and whereas one may be able by his own strength and the help of a loving woman to work out his salvation, the other perishes utterly.

"Rosmersholm" and "Einsame Menschen".

About a year after "Das Friedensfest" "Einsame Menschen" appeared. This was produced by the "Freie Bühne" on January 11, 1891. Ibsen's influence had increased from "Vor Sonnenaufgang" to "Das Friedensfest" and in "Einsame Menschen" it reached its height. Hauptmann here treats the same problem, the struggle between the past and present, that Ibsen treats in "Rosmersholm", but as in "Das Friedensfest" he treated the problem of heredity from a psychological standpoint, while Ibsen treated it from the physiological, so in this play he has tried to treat the relationship between Anna Mahr and Johannes Vockerat from a little higher plane than Ibsen did with Rebecca West and Johannes Rosmer. An ideal friendship between man and woman is supposed to take the place of the love of Rebecca and Rosmer. How well he has succeeded in

raising the tone of the play we shall see. The similarity, however, between the two plays of "Einsame Menschen" and "Rosmerholm" is so striking that even the casual reader notices it. Huncher* says that "all is so Ibsenian that we note with a sense of the incongruous the scene of the action, the Müggelsee, not far from Berlin". He calls it "a diluted Rosmersholm". Barlels† finds it similar to another German drama, but realizes its close connection with Ibsen. "Als Patenstück dürfte Ibsen's 'Rosmersholm' hinzustellen sein, fast mehr noch wird man aber an ein älteres deutsches Stück, 'Die neuen Menschen' von Hermann Bahr (1887) erinnert, das ja selbst im Titel die nächste Verwandtschaft zeigt. Alle drei Stücke zeigen ihren Helden im Verhältnisse zu zwei Weibern, von denen das eine von ihm geliebt wird, das andere nur geistig mit ihm verbunden ist. Über 'Rosmersholm' brauche ich mich hier nicht des Breiteren auszulassen; Rosmers Verhältnis zu seiner verstorbenen Frau und zu Rebecca entspricht ziemlich genau dem Vockerats zu Käthe und zu Anna, nur dasz Anna Käthe nicht direkt in den Tod treibt, doch ist der Ausgang wieder ähnlich". "Alles in allem, kann man sagen, sind die 'Einsame Menschen' ein echter Ibsen, nie ist Hauptmann diesem Herrn und Meister des 'modernen' Dramas so nahe gekommen wie in diesem Stück". The success with which Hauptmann has kept even the spirit of Ibsen's play is remarkable. In this he has surpassed all other followers of Ibsen. As Landsberg‡ says, "Sudermann hat ihn mehr als einmal in dieser Sphäre (d.h. in den gesellschaftlichen Dramen) nachzuahmen versucht. Man weisz mit welschem Erfolge!

* Huncher, James : The Lamp.

† Bartels, A : p. 73.

‡ Landsberg: Ibsen, p.7.

Lernte man von Ibsen Menschen menschlicher sehen, sie in der Ausladung ihrer Charakternuancen intimer und sensitiver begreifen, die Probleme stärker in die innere Handlung einzuwurzeln, so hat man ihm doch im Groszen und Ganzen nur seine Technik seine materiellen Stoffe sonderlich aber seine dämonischen Frauen abgeguckt. Nur Hauptmann verstand es die Gefühlswelt 'Rosmersholm' freilich nicht seinen geistigen Gehalt in den 'Einsame Menschen' ins Deutsche zu übertragen".

Starting with the technical side, let us consider the similarities between the two dramas. The scene of "Rosmersholm" as in "Ghosts" is an old manor near a small Norwegian town. The choice of a small place is especially necessary in this drama. Johannes Rosmer has within him the forces both of the past and of a new age and in order to increase the struggle of his own soul, his environment must oppose his liberal tendencies. In a little town, especially if isolated, there is slight chance for progress and change. No continual contact with the outside world, with ever varying conditions, occasion here new conceptions, new laws, and new modes of living. The influence of the past is stronger than that of the present and rests oppressively upon the individual. What once was, is, and will continue to be. For this reason the scene of "Rosmersholm" must be a small place. Johannes Rosmer would have been a different man if he had lived in a large city. Not that the same forces which bound the spirit of Rosmer are not at work in the world everywhere, but they stand forth for the artist most clearly in a narrow sphere. The scene of the play in "Einsame Menschen" is also a small town, a suburb of Berlin called Friedrichshagen. Ibsen chose a village in Norway such as he had

lived in in his youth. Hauptmann lived in a suburb of Berlin for several years. Each author places the scene in a familiar native locality. Practically the same reason that necessitated a narrow sphere in "Rosmersholms" called for a similar scene of action in "Einsame Menschen". Both Rosmer and Johannes Vockerat are struggling between the influences of environment and the promptings of their own natures. Rosmer had little freedom in his environment and has found his incentives in his reading and the companionship of one or two people. Volkerat had enjoyed a university education and it is after this that his struggle begins and this is just the time that Hauptmann uses Ibsen's device and places him in a suburb of Berlin. He states expressly that Vockerat has retired to Friedrichshagen to be alone and to have an opportunity for quiet work. He is therefore in the most favorable position to feel the friction with his family most keenly. In Berlin he would have found plenty of friends among the university professors who would have understood and appreciated and helped him.

Ibsen has kept in "Rosmersholm" his analytic method and to some extent the unity of time, place and action. The scene is confined to two rooms in a manor and the time required about fifty two hours, from about seven o'clock of the first evening to eleven o'clock of the second evening following. A synthetic treatment of the subject would probably have started with Rebecca West's arrival at Rosmersholm two or three years before. Ibsen however, chose to reveal the events of these years by the confession of the characters. Hauptmann's use of the synthetic method makes a very great difference between the two plays. He kept only the unity of place. One room is the scene of the entire play.

In "Einsame Menschen" the events take place before us. For this reason the time of the play extends over a longer period than that of "Rosmersholm". It is approximately five weeks from the arrival of Anna Mahr till the death of Johannes Vockerat. Hauptmann however has required much less time than Ibsen from the real beginning of the latter's drama. It was two or three years after the arrival of Rebecca till the final tragedy. In "Einsame Menschen" there is no transformation of a Rebecca West to be accomplished.

The analytic treatment and the lack of freedom in a narrow sphere calls again for the limited number of characters which we find in "Rosmersholm". There are but seven, including the deceased Beata. The importance of the limited number of characters and their friction upon one another, especially upon Johannes is as important in "Einsame Menschen" as it was in "Das Friedensfest". There are twelve characters in this play, six of whom however are minor, merely servants or porters. The correspondence between the characters in the two plays is very remarkable. Johannes Volkerat and his wife Käthe offer an exact parallel to Johannes Rosmer and Beata, Anna Mahr to Rebecca West, Vockerat's father and mother to Rector Kroll, and the painter Braun in some respects to Ulrich Brendel.

"Rosmersholm" starts in Ibsen's usual manner, with the return of the person who had been absent for some time. Rector Kroll an old friend of Rosmer, visits Rosmersholm for the first time since the death of Beata a year and a half before. Hauptmann starts his action in a manner similar to this, but since he is dealing with the problem synthetically, it is not the return of an old friend, but the arrival of a stranger.

There is one other similarity between the two plays on the technical side. In "Rosmersholm" the general spirit of the play is revealed in the setting and in the appearance of the rooms. On the walls are oil paintings of the illustrious line of Rosmers, showing the audience the influence that the past still has upon the present and the reverence in which it is held. In "Einsame Menschen" the spirit of the play is also revealed by the pictures on the walls. Here are pictures of pastors and scenes from the Bible and photographs of Darwin and Hæckel. The tragedy of the play, the struggle of the past with the present, is clear the minute the curtain rises.

In order to show the similarity between the two stories it will be necessary to give a short outline of the chief events of each of the dramas.

Johannes Rosmer is the last of the line of the Rosmers, who for generations have lived upon the estate Rosmersholm. It has been an illustrious line, standing in the community for stern morality, the maintenance of old customs, and conservatism. Johannes when a boy had a tutor, Ulrich Brendel, who was an extreme radical and had filled the lad's mind with modern liberal ideas, but Rosmer's father had considered him a dangerous fanatic and had driven him from the house with a horse whip. Johannes slipped back into his old conservative view of life, became a minister, and married Beata. She was a woman by no means his equal intellectually and never afforded him any companionship. The ideas instilled by Brendel had left their traces and Johannes finding himself out of harmony with his ministerial calling, retired into private life. Such is the situation when Rebecca West comes into the family.

She is the illegitimate daughter of Dr. West of Finmarken. He was a man of extreme ideas and had educated Rebecca like himself. Rebecca does not learn until the middle of the play that he is not her father and after the death of her mother, had lived with Dr. West and had taken care of him until his death. He had seduced her as he had her mother. At his death he had nothing to leave her but his books. These she takes with her to Rosmersholm. Rebecca has grown up untrammelled by tradition. The past is nothing to her. She wants to live in the present and in the future. She is free and has the will to make her own life. As Ehrhard* points out she represents the natural being, free and unhampered and happy. Life is full of joy and opportunity.

In Johannes Rosmer Rebecca West finds the man whom she believes she can influence and with whom she can make her fortune. But Rosmer is hampered not only by the fetters of the past, but by his marriage with Beata. Rebecca has not been long at Rosmersholm as a companion or nurse for Beata, when a wild passion for Rosmer takes possession of her. Nothing shall stand in the way of her desire and she begins her work of forcing Beata out of the way. She knows no check to her will, for her bringing up has not placed any restriction upon it. Beata is mourning because she is childless and Rebecca places in Beata's way some of her books which discuss the purpose of marriage, and which declare it void if its purpose is not fulfilled. This serves to increase Beata's self-reproaches. Rosmer finds in Rebecca the companion that Beata could not be to him. They are continually together, reading the same books and discussing the same problems, and Beata sees that she is no longer

*Ehrhard, Albert : Heinrick Ibsen et le Theatre Contemporain. p.410

needed, more than that, she interprets Rosmer's attitude toward Rebecca as that of love. Rebecca encourages her in her mistaken notion and finally leads her to believe that "Rosmer must marry Rebecca at once". Beata in order to save Rosmer and having worked herself up into an irresponsible state of mind, throws herself into the mill race and drowns.

Rebecca is approaching her goal. She remains at Rosmersholm but a change comes over her. It is at this point that Ibsen opens his play. These events have all preceeded. Rosmer has been developing under Rebecca's influence and now joins the liberal political party and openly announces that he has deserted the faith of his fathers. The conservative old rector Kroll, his brother-in-law, breaks off his friendship with Rosmer. Rosmer is now fully aroused and resolved to free himself from the past and to start life anew. He knows nothing of Rebecca's part in Beata's death. Beata was mentally unbalanced for a long time before her death, and Rosmer and every body else attributed the suicide to insanity. Kroll, however, who as long as Rosmer had remained in the conservative party, could see no wrong in him, now begins to put two and two together. Beata had told him a few days before her death that Rosmer was losing his faith, and also that it was necessary for him to marry Rebecca. At that time Kroll considered these the delusions of a mad woman, and said nothing about them. Now he informs Rosmer of them. Rosmer also learns that Beata had written to Mortensgard, the editor of the liberal newspaper, imploring him not to publish any evil reports that might arise about Rosmer. When Rosmer learns this doubt is awakened. He begins to realize that his feeling for Rebecca is one of love, perhaps has been all the

while. He cannot however account for Beata's knowledge of his change of belief, as he had always been very careful to conceal from her everything that might have distressed her in her morbid frame of mind. Rebecca is urging him to cast aside the past, to form new relations and start again. Rosmer asks her to become his wife and share his new life with him. Rebecca refuses. Why? During the last part of her life at Rosmersholm, by her daily intercourse with the noble spirit of Johannes Rosmer her own spirit has become ennobled. She realizes that her guilt in Beata's death puts an eternal barrier between Rosmer and her. She has also learned from Kroll that Dr. West is her father.* In order to free Rosmer from his doubts, to return to him his innocence by relieving him of any sense of guilt he might feel, Rebecca confesses all, her first wild passion for Rosmer, her actions toward Beata, and the final change in her feelings into spiritual love. But Rosmer has lost his faith in Rebecca, and she must prove her love by the same sacrifice that Beata made. She must go the same way that Beata went. By doing this she proves to Rosmer his power to ennoble mankind, and frees his soul, and there is nought else for him in the world. He takes her unto himself as his spiritual wife and goes with her into the mill race.

In "Einsame Menschen" the plot is less involved and there are fewer events than in "Rosmersholm" from the actual beginning of the story, not from the opening of the play, due to the synthetic treatment and its shorter period of time. Johannes Vockerat is living upon a rented estate in Friedrichshagen. His wife has born him a son which has just been baptized. Johannes' parents, a pious old couple are still with him. As a boy he has been very quick in

* For the influence of this knowledge upon her confession and Ibsen's

his studies and his parents hoped that he would become a good old-fashioned minister and like Rosmer he had started out with the ministerial calling. But an Ulrich Brendel had influenced his life also. What Brendel had been to Rosner, the university professors had been to Vockerat. Johannes had studied under modern scientists and had been led to original investigation and is now busy writing a philosophic-critic -psycho-physiological work. His wife is a young woman who like Beata has not had enough education to understand his work but who is very much devoted to him. Johannes' parents are strictly religious, kind hearted and conservative, and like Kroll see only sin and error in the modern ideas, lack of faith, and the dissatisfaction with the old ways. Johannes, therefore, has no one who comprehends him or takes any interest in his work and he has grown irritable, nervous, and wavering to the last degree. A Rebecca comes into his life in the person of Anna Mahr. She is a student in Zurich and on her way back to the university has stopped in Berlin and has come to Friedrichshagen to see the painter Braun, who is a frequent visitor at Johannes Vockerat's. Anna is just the person to become very much interested in Johannes' work, and a close relationship suddenly springs up between the two, very suddenly for she is at once invited to remain for a visit of a couple of weeks. Rebecca came to Rosmersholm with the intention of establishing herself there, Anna's visit at Friedrichshagen is accidental. Anna remains. Johannes believes that Käthe will derive benefit from contact with such an educated young woman and that he will find encouragement and companionship. He and Anna, like Rosmer and Rebecca, are constantly together, not only discussing his new book, but picking apples in the garden, or sailing

upon the Müggelsee, Käthe finds herself in the position Beata was. She feels that she is no longer needed. She cannot be the inspiration to Johannes that Anna is, a servant could run the house and attend to the material wants of the babe, and tortured with such thoughts her health declines. The time comes for Anna's departure. In spite of the almost too close friendship between her and Johannes, which has begun to cast a shadow over the others, they are sorry to see her go. Käthe is very fond of her. But at the last minute, after Anna has said goodbye to her and Johannes is taking her to the train, he persuades her to return for a few more days. That alters the situation. A week passes and there is no talk of her leaving. Käthe grows worse, her condition is serious and her mind is in danger. She is approaching Beata's condition. Frau Vockerat in desperation goes to Anna and asks her to leave. Anna, however, had come to realize the situation and had already told Johannes that she was going. She prepares to depart immediately. When Johannes learns that she is going at once, he knows that his mother has spoken to her and is enraged. He threatens to shoot himself if Anna leaves the house. His attitude here is very different from Rosmer's. Rosmer cannot escape from a feeling of guilt in bringing sorrow upon Beata even though he was entirely unconscious of her feelings. Johannes cannot be brought to consider Käthe's position. Nothing but their own inner sense of right kept Rosmer and Rebecca apart. Anna Mahr does realize that she and Johannes cannot remain together, but Johannes does not. His father now arrives unexpectedly for him. The parents appeal to his sense of honor, to his love for them and for his wife to allow Anna to go, and to be mindful of his duty to his family. Johannes answers "Soll

ich nicht auch an mich selbst denken?" The situation here is similar not to "Rosmersholm" but to the last scene of "A Doll's House". Helmer cannot understand Nora's motives. Nora sees that her highest duty is to think of herself. As a human being she has a divine spirit which must be cherished and not crushed or oppressed or beguiled by any one else.

Helmer. It's exasperating! Can you forsake your holiest duties in this way?

Nora. What do you call my holiest duties?

Helmer. Do you ask me that? Your duties to your husband and your children.

Nora. I have other duties equally sacred.

Helmer. Impossible! What duties do you mean?

Nora. My duties toward myself.

Unfortunately to Johannes Vockerat we can scarcely grant the same rights which we would to Nora. Johannes has constantly shown himself to be weak and eminently selfish. Nora has been a loving mother and has proved her devotion to her husband even to the extent of forging a note in order to obtain the means for restoring his health. The parallel in the two cases extends no farther than in the insistence of the two upon their individual rights.

Johannes maintains that there is nothing wrong in his relation to Anna. He and she stand on a higher plane than the others, which they cannot understand and therefore have no right to judge. When the father as a final argument urges Johannes to look at his wife, to realize to what his course is bringing her, and not to obtain his freedom at the price of her life, Johannes yields and promises to let Anna depart. After a farewell scene in which Johannes and

Anna promise each other to live their lives nobly and in struggle for the best that is in them, Anna leaves. But Johannes is not strong enough to live his life alone, and within a few minutes after the whistle of the departing train has died away, he rushes out in the dark night upon the dangerous lake, and the same fate awaits him that Rosmer brought upon himself.

Though there is the greatest similarity in the main events of the two plays and in the general situation, yet there are great differences in the natures of the characters. This is especially true in regard to Johannes Rosmer and Johannes Vockerat. Rosmer is born and rooted in the past and it is impossible for him to free himself alone. This is symbolically shown at the very beginning of the play when he cannot walk across the bridge from which his wife drowned herself. Her influence is upon him still, and Rebecca sees that her power cannot begin until he has freed himself from all former associations. His descent from the ancient house of Rosmer causes him to look backward, to regard himself as the heir to all that has gone before and to suit his actions and standards to those of his ancestors. His education and his ministerial calling have furthered this. He has been friends with rector Kroll, the embodiment of conservatism, since his youth. The whole community expect him to uphold the ancient honor of the Rosmers. Yet the real Johannes Rosmer rebels against all this. He wishes to develop his own individuality. There is something within him driving him forward, away from the old set rules. Rosmer is not a weak man. He is struggling with himself, but is not strong enough alone to escape from his surroundings. His tutor Brendel had awakened an independent spirit in him and was bringing him to his real self, but after

Brendel was dismissed Rosmer sank back again into the clutches of the past until Rebecca came. Under her influence he sees a new mission for himself in life. His duty is not to uphold the ancient customs but to free the spirits of his fellowmen. He wants to take away the gloom of the world, to make people rejoice in their lives, to create noble men (Adelsmenschen) by enabling them to be free and happy. In Rebecca he finds the native gladness and freedom that is lacking at Rosmersholm. As she believes in him, so he believes in himself and in his power to help redeem the world. Even after he has learned that Beata before her death knew of his change of views and suspected evil of his relation to Rebecca, and after he feels that he may have been a little responsible for her death, yet he is determined to lead his own life. "I will not have my course of life perscribed for me, either by the living or by -- any one else". But gradually his sense of guilt grows and his happiness leaves him. "Happiness - happiness is above all things , the peaceful, joyful, secure consciousness of innocence". He realizes how Beata must have suffered as she saw Rebecca taking her place and Rosmer happy with Rebecca. It was to clear him in his own eyes and to restore his self-confidence that Rebecca confesses her guilt. But his confidence in Rebecca and in himself is gone. He has been but a tool in her hands. He no longer believes in his power of ennobling humanity. It is in vain that Rebecca insists that he has already ennobled one being, herself. Not until she has proved it by her willingness to die for him does he believe in himself and in her. Then the spirit of Johannes Rosmer has freed itself completely from the shackles of the past.

Johannes Vockerat like Rosmer is a man striving for higher

ideals and like him is not strong enough to struggle by himself. He has not confidence enough in his own sense of right and not strength enough to cling to his purpose in spite of adverse criticism. Before Anna Mahr comes he is as much alone as Rosmer with no one to understand him. "Wenn nur ein Mensch in der weiten Welt etwas für mich übrig hätte. Es braucht ja nicht viel zu sein. 'N klein bisschen guter Wille. 'N klein bisschen Verständniss für meine Arbeit". He considers it childish to let people worry one. One ought to be above their judgment, secure in one's own knowledge, but this is exactly what he is not. Anna tells him that peace should come into his life from within. He must have it given to him by others. Like Rosmer he cannot get away from the past. What Rosmer's ancestors and position in the community were to him, his surroundings and his family are to Johannes Vockerat. He submits to his child's being baptized for his parents sake, but cannot regard it as a mere form as even Käthe thinks he might, but he works himself up into great excitement over it and believes himself more hampered than ever. In these respects Johannes resembles Rosmer. But there is another side to the nature of Hauptmann's character which falls far below that of Ibsen's character. Vockerat's extreme nervousness, his irritability, and his lack of control over himself are so great that Bulthaupt^{*} considers him irresponsible and a pathological figure. This excitability is due to his selfishness. He has no consideration for others. His welfare and interests and his work are always first. His treatment of Käthe, though not intentionally cruel, is shocking. Here his excitability shows best. After having lost control of himself and having been

* Bulthaupt : Dramaturgie des Schauspiels, p. 496.

very harsh, he goes away, comes back in a few minutes ⁱpentent, and expresses regret, only to be more excited the next minute and more cruel in his remarks than ever. Although he maintains that his friendship for Anna Mahr has freed his spirit, allowed his nature to unfold and the best in him to develop, as Rebecca had done for Rosmer, and although she asks, "Ist es denn ein Verlust für Eltern, wenn ihr Sohn besser und tiefer wird? Ein Verlust für eine Frau, wenn ihr Mann wächst und zunimmt, geistig?" nevertheless, there is no improvement in his conduct toward his wife and parents after Anna is supposed to have done this for him. If Hauptmann wanted us to believe that the friendship between Johannes and Anna was pure and ideal, he should have shown us some change in Johannes. Instead of growing better, he grows more excitable and inconsiderate of his wife. Käthe wishes him to decide some business matters, just when he is planning to go boating and to discuss his work with Anna and he has no time for business matters. Käthe pleads that practical affairs must be attended to, to which Johannes replies, "Wenn ich Dir aber sage meine Arbeit geht vor! Sie kommt zuerst und zu zweit und zu dritt, und dann erst kann meinetwegen das Practische kommen". In spite of his subsequent regret in speaking so crossly and a very tender scene between him and Käthe, he immediately goes boating with Anna and leaves his wife alone. How unlike Rosmer's unselfishness and his remorse and feeling of guilt in regard to the suffering of Beata, although he was innocent. Johannes and Rosmer both drowned themselves and each because life meant a separation from the woman who was the source of all happiness and inspiration. But the act of Johannes was one of weakness, that of Rosmer one of strength. Johannes was not strong enough to face life alone

without Anna. He had just promised her that he would be true to himself, and that the will to do so would enable him to live away from her, but his courage failed the moment she had gone. Rebecca West also inspired Rosmer and by her willingness to die for him destroyed his last doubt, gave him absolute confidence in himself, and freed him from the last bond of the past, and he was in a position to live his life truly, but out of love for her, and because a husband should follow his wife, he went with her over the bridge. It was the greatest and noblest act of his life therefore, and not the weakest.

Between Rebecca and Anna there is as much difference as between Rosmer and Johannes. Rebecca came to Rosmersholm with the idea of carrying out her own plans, of making her fortune in one way or another, and of allowing nothing to hinder her. She came with that spirit and encountered there the spirit of the Rosmers. She is made to realize that a high, noble moral law rules in the world, to which the individual must accede, and that this law is embodied in the very atmosphere of Rosmersholm. It has an ennobling influence, but at the same time that it ennoblees it breaks the haughty spirit in the individual. The happy freedom vanishes. "Rosmersholm has broken me" Rebecca tells Rosmer at the last. In some such manner as Hawthorne's Marble Faun loses his natural gayety and simplicity of soul when the knowledge of sin comes to him, so Rebecca's spirit bows before the moral laws embodied in Rosmersholm. Her ungovernable passion at the beginning is just what might be expected of a woman brought up as she had been. It urged her on and on, although another voice in her was calling. "Not a step further". Beata kept her from Rosmer and Beata must be

gotten out of the way. It is not until she had lived quietly alone with Rosmer that the transformation occurs. Her love is purified into a calm unselfish renunciation. Sacrifice and self-renunciation is the ideal that Ibsen holds up to us, the same idea that is represented in Agnes ("Brand") and in Beata. Rebecca too is willing to give her life to make a sacrifice equal to Beata's for Rosmer's sake.

Anna Mahr Hauptmann has evidently tried to portray on a higher plane than Rebecca. She had heard of Johannes before through Braun, but she did not come with the direct purpose of winning him to herself. She had enjoyed a more liberal education than Rebecca. The latter had been taught to consider only her own interests. We know nothing of Anna's parents, but there is no reason to suppose that she had had a past as Rebecca had. Least of all does she have an evil passionate nature, which stops at no obstacle, nor does she go to work unscrupulously to remove Käthe from her path. Her relation to Johannes grows in spite of Käthe. Rebecca had to force Beata out of the way before she could win Rosmer. Anna Mahr leaves Johannes for Käthe's sake. This is the most extenuating circumstance in her conduct. When she has come to realize that Käthe is pining away, she tells Johannes that she must go, and she does this before either Braun or the mother have spoken to her. Although Anna and Johannes believe in a pure spiritual friendship between man and woman, yet Anna looks at the situation from the standpoint of Käthe and the parents and has consideration for them. This Johannes never does. The exact nature of the relationship between Anna and Johannes is hard to determine. They themselves never acknowledge to any feeling of love. At the first

they are certainly innocent and they remain unconscious that there might be a wrong interpretation until the suspicions of the mother are aroused and Kätthe's health is declining. It is hard however to account for the motive of Anna's return after her first departure when she knows that her welcome with Frau Vockerat at least is worn out. Anna acknowledged that she is afraid to remain and that there is something in her that might prove fatal to their friendship in the end. The final parting of Anna and Johannes likewise points to a feeling stronger than friendship. Rosmer and Rebecca passed from friendship on Rosmer's part, passion on Rebecca's, to a spiritual love. Hauptmann does not allow so clear a solution, though the reader feels that not every thing is Platonic between Anna and Johannes.

Of the great transformation that takes place in Rebecca's soul there is not a trace in Anna's. She did not descend to the depths that Rebecca did at the beginning, neither does she rise to Rebecca's height at the end. She is stronger than Johannes and we feel that she will never commit suicide like Johannes, nor would she voluntarily seek death for Johannes' sake. As she lacks Rebecca's love so she lacks her self-sacrificing, renunciatory spirit. With this great difference between Anna and Rebecca, and with the difference in the moral worth of Rosmer and Johannes, well may Landsberg say that "Einsame Menschen" lacks "den geistigen Inhalt" of "Rosmersholm".

Beata and Kätthe are very nearly alike except that Kätthe is the stronger and more attractive figure. In fact, she is the most attractive figure in "Einsame Menschen", though not intended to be so by the author. In Beata Ibsen has shown us the type of a weak

but loving and self-sacrificing woman. In her spirit of renunciation she is the opposite of what Rebecca is at the start, the height to which Rebecca attains at the end. Rebecca however at every moment is a far stronger character than Beata. Beata has failed as a wife when she has born Rosmer no children, so Rebecca leads her to think, and with her sensitive self-abnegatory spirit it is easy for her to think so. She is no companion for Rosmer in his studies, and after she sees love springing up between Rebecca and Rosmer she feels that she is no longer needed. It is her devotion to Rosmer that leads her to write to Mortensgard, urging him not to publish any compromising reports about Rosmer. It is because of her unselfish love and her desire to interfere with his happiness in no way, influenced however by her morbidness, that she drowns herself in the millrace. In Agnes, ("Brand") in Beata, and in transformed Rebecca Ibsen has portrayed this type of selfsacrificing love. Agnes and Beata however succumb passively, while Rebecca boldly and voluntarily gives up her life.

Käthe is also a loving and tender wife. She offers the same contrast to Anna Mahr that Beata does to Rebecca. She has not had the educational opportunities of Anna, but she would nevertheless gladly improve herself. "Du weisst, wie wenig ich selbst zufrieden bin mit mir." She is a stronger character than Beata and wins our sympathies more on this account and also because we see her ourselves and do not simply hear of her through the other characters. Like Beata she is so devoted to her husband that she is willing to make any sacrifice for him. When she sees how Anna Mahr affords him the companionship and the inspiration which she cannot, like Beata, she feels herself "uberflüssig" and she too is willing to

take herself out of Johannes' way. She will not kill herself, for she is stronger than Beata and "Zum Wegwerfen bin ich zu gut", so she considers going to America. The gradual crushing of this gentle spirit takes place before our eyes. She suffers as Beata did and comes to the same end. Beata was not responsible for her death, because her spirit was broken and she was morbid and sick. Käthe is utterly crushed when the play ends and will not be able to survive the last blow. She like Beata is the type of devoted unquestioning, self-sacrificing love.

Not the pastor Kollin, who is a very minor figure, but the parents of Johannes, Herr and Frau Vockerat, represent the same forces in "Einsame Menschen" that Kroll does in "Rosmersholm". Rector Kroll is the personification of narrow-mindedness, oppression, and adherence to the past. He is the conservative of conservatives. The restrictions of society, of conventionality find their embodiment of him. It never occurs to him to doubt or to question the justness of existing conditions. These are hallowed by time. He encourages everything that stands for strict order, suppression, and stagnation. He cannot understand the revolt that breaks out in his school and in his family. Heretofore one spirit of law and order has ruled. His of course. Now his pupils and his children join the liberal progressive movement and this is a disgrace upon his name. The fact that it is the best students who join, and only the "Stümper" and "Nachsitzer" who remain with him, is still more incomprehensible to him. Kroll represents one of the worst and most tyrannical influences in this world. He is not misleading men by his evil life and opinions. He acts exactly according to his moral convictions and is conscientious to the last

degree, but he is so bigoted that he never questions his own opinion. It is such men who have caused and directed the inquisitions of all ages. Rosmer has been a staunch friend. His consideration for him has kept Kroll away from Rosmersholm since Beata's death, so that his presence might not be a constant reminder of the deceased and increase Rosmer's suffering. All consideration for Rosmer vanished, however, when Kroll learns that Rosmer has abandoned his political party and his religious faith. He believes that the relationship between Rosmer and Rebecca is a sinful one, because it would be impossible for a free thinking man and woman to live together in all purity. Free thought means free love. There can be no morality "that is not founded on the teachings of the church." Rosmer has left the church, therefore the other follows. For Kroll morality is a law established by the church and is not an inherent principle of the human soul. The latter is weak and depraved, and must be saved from without. Salvation comes from adherence to the church and to the laws of the past. His last appeal to Rosmer in trying to bring him back to the fold is "You have a duty toward the traditions of your race."

Herr and Frau Vockerat like Kroll are deeply religious dogmatical Christians. But there is a loving kindness about them that Kroll lacks. For them also a life is calm and happy as long as it is rooted in faith in God. All the modern doubts and inquiries are wrong. "Man muss glauben" in a God that has the form of a human being, and who has sent a Son to redeem the world. It is a great trial to them that Johannes no longer believes in the creeds of the church, just as Rosmer's desertion was a blow to Kroll. Johannes' restless spirit, his unhappiness in his domestic life,

and his yearning for something different is a punishment for his lack of faith. They would prefer him to be a gardener and be happy and satisfied, than to be the learned man he is and to be always striving for something unattainable. They are a simple-hearted loving couple and wish others to be like themselves. Like Kroll they have absolute faith in their own opinion. "Ich werde Dir nichts Unrechtes rathen." Their opinion is the opinion of the past, and what has been decided by the past is conclusive and holy. Although they regard new liberal and radical ideas as wrong, yet because of their simple kindness, they would never go to the extent of persecution that Kroll would. Frau Vockerat was pleased with Anna at first, but such a thing as a pure spiritual and intellectual relationship between man and woman was impossible to her and she could only interpret their relationship as sinful. This was to be expected since neither of them believed in God and had no firm rock of salvation. Johannes is "erst Gottesleugner, dann Ehebrecher." Kroll could not believe in a morality "which is not founded on the teachings of the church." The oppression of Kroll upon Rosmer is not so great nor so personal as the friction of Johannes with his parents. There is no escape for him from constant conflict with them. His love for them pulls him one way and his independent spirit pulls him another, and between the two he perishes. Käthe realizes this when she exclaims "Ihr habt ihn zum Aeuszersten getrieben. Warum habt ihr das getan?"

Between the painter Braun and Ulrich Brendel there is some correspondence, but they have developed along different lines. Brendel became the extreme radical. He had great ideas in his youth and much was expected of him. But he was too visionary, too excessive in his thought and in his life, and is an example of what

the conservatives thought free thinking must lead to. His independence might have made him great if it had not carried him too far. In Rosmer's eyes he had the redeeming virtue of possessing the courage to live his life according to his ideals, no little thing in itself, and just what Rosmer could not do. Braun had also had ideals, but he went to the opposite extreme from Brendel. He ceased to struggle to attain them and became an indolent cynic. Both Braun and Brendel have little connection with the plots of their plays, but serve as a contrast to Johannes and Rosmer. Brendel is more important in this respect than Braun. His two appearances, the first at a time when he is going to sacrifice his beautiful thoughts and give them to the world, and the second, after he has found out that he has nothing to give and that he cannot help the world, are symbolical of two similar situations in Rosmer's life.*

"Die Versunkene Glocke."

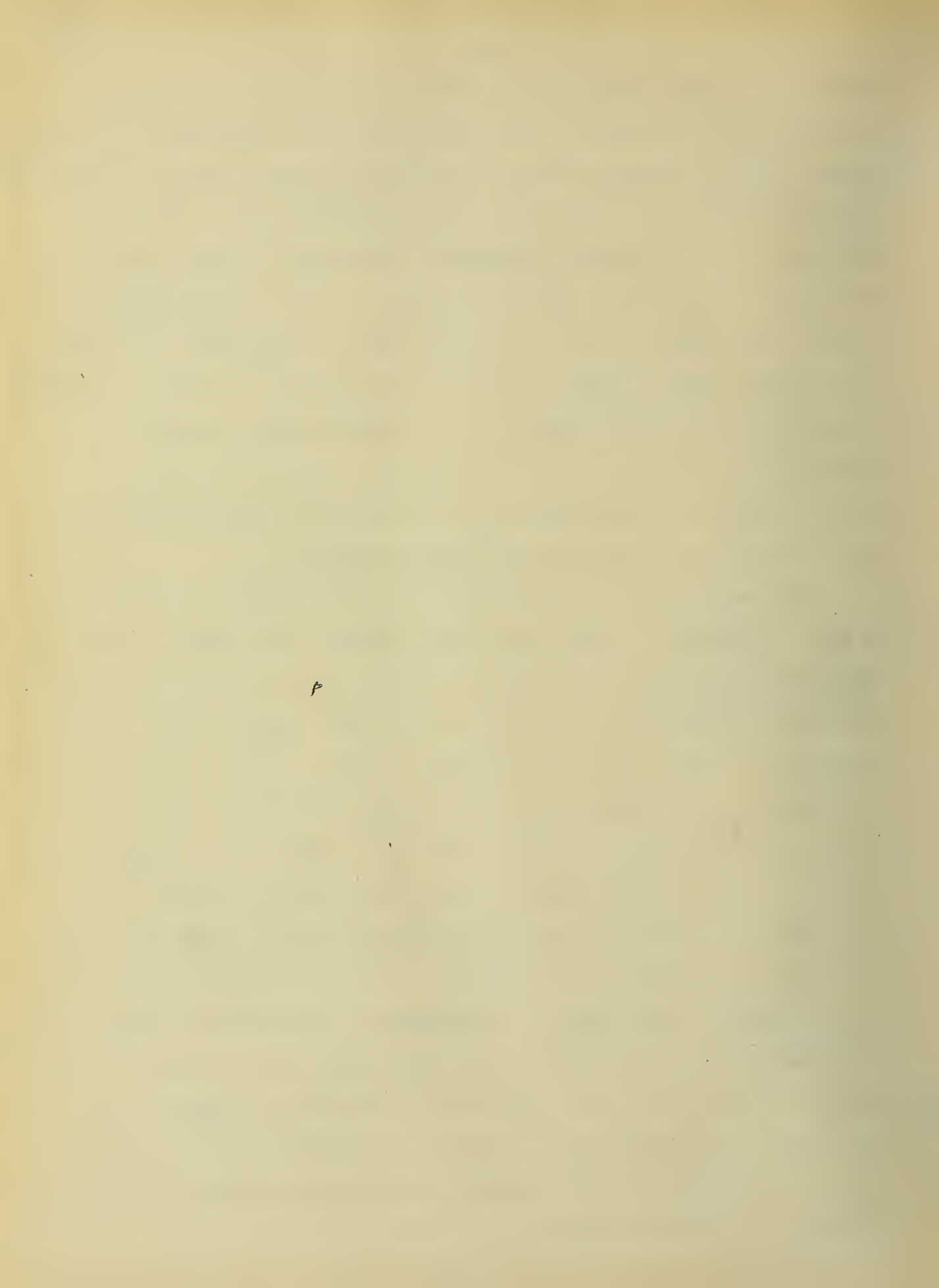
"Einsame Menschen" was followed by "Die Weber" a drama peculiar to Hauptmann, the sources and inspiration for which came from his own experiences among the weavers and from his grand father's tales. It is not until the appearance of "Die versunkene Glocke" in December 1896, that we can trace directly any further influence of Ibsen. Even in this lyric drama, in which Hauptmann has departed entirely from his naturalism, parallels to Ibsen can again be found.

*See Steiger, Edgar: Das Werden des neuen Dramas. v 1. p 283.

Some of the same motifs occur in the two authors, but it is especially with his symbols that Ibsen has served Hauptmann in this drama. "Die versunkene Glocke" does not bear the stamp of any one of Ibsen's dramas exclusively, but similarities exist between it and several. It has some fundamental problems in common with "The Master Builder." Some of its symbols are the same as in "Brand" and "Ghosts" while Bartels* finds the atmosphere the same as in "Peer Gynt." Martin Schütze in his article on "Die versunkene Glocke" has pointed out almost all the similarities between this drama and the dramas of Ibsen, and we can only go into detail a little more minutely, disagreeing in one or two instances perhaps, but offering very little of any thing original.

The same symbols used in "Die versunkene Glocke", as has been said, are found in several of Ibsen's works. The ascent of the mountain, as a symbol of progress in common to Heinrich and Brand. This symbol is a very natural one for Ibsen. He grew up in the valleys of Norway with the mountains around, and had a favorite spot upon one of these. To this he often climbed for the sake of the beautiful view and for the sense of freedom that he experienced here. It would be very easy for him therefore to come to regard the mountain as symbolical of freedom and progress. Such an idea is common in literature. The valley would consequently be typical of the lack of progress, of the absence of ambition and even, as in "Brand", of the gloom of life. The shadow and the darkness of the Norweigan vales encouraged this conception. Hauptmann has borrowed the mountain as the symbol of progress and the valley as that of inactivity, conservatism, and narrowmindedness. He has

*Bartels, A. Gerhart Hamptmann, p. 192.



not associated gloom with it necessarily as Schütze implies. Magda and the villagers are very happy, far happier and contented than Heinrich. Ibsen has used climbing upwards as the symbol of progress and the approach towards one's ideals in "The Master Builder" also. Solness climbs, not a mountain, but his own towers.

Solness' fall from his tower no doubt suggested Heinrich's fall down the mountain. The falls occur at different periods in the lives of Heinrich and Solness and mean something different for each, yet the symbol remains. Solness falls after he has climbed as high as he has built and has reached the highest point in his life. He cannot survive at that point however, for Hilda, the symbol of the coming age, has been urging him on and he has reached the ideals of that coming age, and he of the present age cannot live on the plane of the next. He has climbed to the summit, however, under Hilda's influence. Heinrich falls not at the end, but at the beginning of the play. He falls from the first height that he reached and meets Rantendelein after his fall and under her influence strives for still higher ideals.

The idea of erecting some great edifice is common to "Die versunkene Glocke" "Brand" and "The Master Builder." The edifice in each play is a symbol of freedom and the goal toward which each hero is striving. Heinrich began with forging bells, but with Rantendelein's aid will fashion something different from anything he has done before, he will build a structure half church and half temple. Solness is going to build with Hilda a Luftschloss. It is to be high with an outlook on all sides, but it is to have a firm foundation also. Brand builds one church larger than the first one he had and he wishes to build another, more lofty than any yet

constructed.

Both Heinrich and Brand are stoned by the enraged people. Dr. Stockmann in "An Enemy of Society" also experienced this fate. A striking coincidence, is the fact that the dean in "Brand" and the parson in "Die versunkene Glocke" both justify the action of the people and warn Brand and Heinrich with the same words "Vox populi, vox dei."

Heinrich is a sun worshiper. The sun as the symbol of light and freedom and release from the sorrows of this world, is used by Ibsen in "Ghosts." Oswalds last words are "Give me the sun"---the sun---the sun." Heinrich dies with the words "Hoch oben: Sonnenglockenklang!

Die Sonne---Sonne kommt!---Die Nacht ist lang."

We cannot say that Hauptmann must necessarily have borrowed any one of these symbols from Ibsen. Each symbol in itself is very natural and we find most of them used with a similar significance in other fields of literature. An English or a French author might use these symbols and in the same manner and we would not suspect him of having borrowed them from Ibsen. But with Hauptmann there are so many symbols in common with Ibsen and he has been influenced by him in so many other ways, that it is natural to conclude that he got his suggestions for his symbols in "Die versunkene Glocke" from Ibsen also.

In the life of the bell founder Heinrich there is the same problem, a little varied, that Hauptmann treated in his earlier naturalistic drama "Einsame Menschen." Magda and Käthe stand in a similar relation to their husbands. The parson, the schoolmaster, the barber, and the villagers play the same part in Heinrichs' life

that the parents did in Johannes'. Since these two plays are alike, Madga's position must go back to Beata's. There are also similarities between Madga's relation to her husband and Aline's relation to Master Builder Solness. Magda like these three other women, Käthe, Beata, and Aline, is not the equal of her husband intellectually and can offer no help or inspiration to him in his work. Madga like Käthe however, differs from Ibsen's two characters. Aline and Beata are broken in spirit, childless, and find little joy in their homes and in their lives. Hauptmann on the other hand represents his women as normal and healthy, happy in their everyday lives, and devoted to their children and husbands. The inability of the wife to make her husband happy, the misunderstandings between them and the little quarrels, which are present in "Rosmersholm" "The Master Builder" and especially in "Einsame Menschen" are present also in "Die versunkene Glocke." When Heinrich is brought home after his fall and feels that his end is near, he begs his wife to forgive him.

"Gieb mir die Hand. Ich tat dir manches Schlimme
mit Wort und Werk, ich krankte deine Liebe
zu vielen Malen: jetzt vergieb mir, Magda."

Magda like Käthe feels her own deficiencies and the superiority of her husband, and she more than any of the other three women is interested in her husband's work and proud of his success. Beata drowned herself because of Rosmer's connection with Rebecca. Käthe

has been so injured by Johannes and Anna Mahr that she cannot live long, and Magda is driven by Heinrich and Rautendelein to the same death that Beata sought.

Besides the similarity which his wife causes between him and Solness, Heinrich resembles Solness in several other respects. Heinrich is a bellfounder and had won a great reputation before his fall and his meeting with Rautendelein. Solness was famous as an architect before the coming of Hilda Wangel. Both Heinrich and Solness became dissatisfied with what they have done and are moved to greater efforts. Heinrich leaves the service of the people in the valley and repairs to the mountain, there to forge new bells, intended to ring from the mountain tops, and with Rautendelein's help to build his church. Solness ceased to build churches after Hilda saw him mount to the steeple and had devoted himself to human dwellings. But as Heinrich with Rautendelein's aid is building a new kind of structure, so Solness is going to build with Hilda her Luftschloss.

In his ruthlessness toward all that stands in his way and in the sacrifice of his own family to the attainment of his own ideals Heinrich resembles both Solness and Brand. Solness was determined to be the greatest architect and would not recommend the designs of Ragnar for fear that this young man of the new generation would drive him from his place. He had made his fortune by the burning of his home. This fire, desired if not started by him, had caused the sickness of his wife and the death of his two babes. Solness entered upon a prosperous career, but his children were lost and his wife's life ruined. He disregarded the misfortune from which

she could not recover. Brand sacrificed his wife and child more knowingly than Solness did. The death of the child was the direct result of Brand's determination to remain in that cold, dark, northern region, where he knew his child could not live. He was as merciless toward Agnes afterwards as before, and the guilt of her death is to be laid at his door. In a manner similar to Solness and Brand, Hauptmann's Heinrich pays no attention to the sufferings of Magda. The parson's entreaties have no effect upon him.

Heinrich refuses to leave Rautendelein and his new work on the mountain and to return to the village. Both he and Brand feel touches of remorse and as Schütze says, both try to console themselves "with empty phrases of heaven-imposed tasks." The sunken bell sounded again for Heinrich and he descended from the mountain. Brand, however, never gave up his goal, but drowned his sorrows in his wild organ tones and climbed till the end.

Rautendelein bears some little resemblance to Hilda Wangel. Both she and Hilda have confidence in and inspire Heinrich and Solness to new effort. Rautendelein feels no compunction in usurping Magda's place. Hilda does not seek to drive Solness from his wife, but she has no conscience when she urges him on to do the impossible when Solness' wife and friends are depending upon her to keep Solness from mounting the tower. Rautendelein and Hilda are both symbolical of the forces arousing and inspiring a man.

Hilda is the more poorly characterized. Rautendelein with her elfish nature, for which Ibsen furnished no model to Hauptmann, is the far more attractive figure of the two.

Conclusion.

We have traced now the influence of Ibsen upon Hauptmann as it appeared in four of the latter's plays. Hauptmann's first play "Vor Sonnenaufgang" showed the beginning of the influence. The sources of the play and the conditions under which it was written, Hauptmann's acquaintance with the works of Ibsen through his literary friends at Erkner, and Ibsen's position in German thought and literature has been described. The influence in this first drama was confined almost wholly to the construction of a tragedy whose catastrophe depended upon the curse of environment and heredity. In Hauptmann's second drama "Das Friedens fest" it is not only the treatment of this problem from a different standpoint, in which Ibsen's influence consists, but also in the structure of the drama. The employment of Ibsen's analytic method marks a decided increase in his influence. This is especially true, because this method is not natural for Hauptmann and he has not used ^{it} in any of his later works. In spite of the fact that Hauptmann did not follow him so closely in the technique of his next play, nevertheless we can call "Einsame Menschen" the culmination of Ibsen's influence. Hauptmann chose the same theme as Ibsen, placed his characters in practically the same position, and then treated them from his own point of view. With this drama Ibsen's influence declines with Hauptmann, just as it had been declining in Germany as a whole. The use made of Ibsen's symbols in "Die versunkene Glocke" is an influence only in an outward manner. There is no other play of Hauptmann's into which Ibsen's real thought and spirit enters. Hauptmann draws inspiration for his later works from other

writers, from Grillparzer especially. One might have expected that he would free himself from all foreign influence, but this he does not seem able to do.

We have treated the subject of Ibsen's influence upon Hauptmann in a very specific manner and have simply indicated the actual points of similarity in the works of the two writers. No attempt has been made to compare the two as a whole, either in regard to their philosophy of life, their psychological processes, or their artistic powers. Such a comparison would be very interesting, but lies without the bounds of this treatise.

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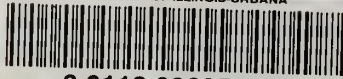
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